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REVIEWS AND NOTICES

A Woman Killed with Kindness and *The Fair Maid of the West*.

By THOMAS HEYWOOD. Edited by KATHARINE LEE BATES.

(The Belles-Lettres Series.) Boston, New York, and Chicago:

D. C. Heath & Co., 1917. 12mo, pp. cxiv+300.

In the Introduction to her edition of Thomas Heywood's *A Woman Killed with Kindness* and *The Fair Maid of the West*, Miss Bates devotes her attention almost solely to biographical and bibliographical matters. This is a happy departure from the accepted custom of the Belles-Lettres Series, for Heywood stands greatly in need of just such a study, and his editor could not have rendered students of the drama a better service. In more than one hundred closely printed pages she records all that at present is known of Heywood's life, and discusses in some detail all of his works, both dramatic and non-dramatic. For this full summary, executed with scholarly care, students of Heywood will be sincerely grateful.

Two of the additions which Miss Bates has been able to make to the slender biography of the poet deserve special mention. In the parish registers of St. James, Clerkenwell, she discovered the entry of Heywood's death in 1641, thus disposing of the notion that he lived on well through the period of the Commonwealth. And in the Probate Registry of Somerset House she found the will of Heywood's beloved uncle, Edmund, "that good old man" who probably inspired most of the hospitable and noble-minded personages in the plays. The will, which is pleasant reading, not only records a bequest to "Thomas Heywoode and his wief," but in a most intimate way brings us into the circle of the poet's own family.

Of the biographical material discovered by other scholars Miss Bates has missed very little. She seems, however, not to be aware of the lawsuit which in 1623 Gervase Markham brought against Heywood and thirty-eight other defendants, mostly actors. The documents in the case were printed by Mr. Wallace in the Shakespeare *Jahrbuch*, XLVI, 345. In these the place of Heywood's residence is several times given with legal precision as "neare Clarkenwell Hill, in the Parish of St. James." Here he seems to have lived for many years, and from this parish he was buried in 1641.

In her discussion of the various plays that have been assigned to Heywood by modern scholars Miss Bates shows a sound judgment issuing from an intimate knowledge of the dramatist's mental and stylistic qualities. She says: "Mr. Bullen's tentative ascription to Heywood of *Dick of Devonshire* may be set aside, as well as the suggestion that Heywood was part author of

Pericles"; and of Mr. Sieveking's attribution to him of *Worke for Cutlers* she remarks: "Subject, manner, phrasing, all are against this." To the same conclusions, if I may be allowed to say so, I came independently after a long and careful study of these plays for the sole purpose of detecting the hand of Heywood. Of *The Merry Devil of Edmonton* Miss Bates thinks that "touches of the Heywood vocabulary are in evidence, as well as the Heywood flavor." This too accords with the result of my own detailed examination of that play. Heywood, however, cannot be thought of as the chief author of *The Merry Devil*; the unmistakable hand of Thomas Dekker is to be found in most of the scenes. After stating that "strong cases have been made out for *How a Man May Choose a Good Wife from a Bad*, *A Warning for Fair Women*, *Appius and Virginia*, and scenes of *Sir Thomas Stukeley*," she designates *The Isle of Dogs* as "more doubtful." This is unfortunate, for the authorship and history of that interesting play are now fully known. See E. K. Chambers, *Modern Language Review*, IV, 407, 511; R. B. McKerrow, *The Works of Thomas Nashe*, V, 29; C. W. Wallace, *Englische Studien*, XLIII, 340; and Adams, *Shakespearean Playhouses*, p. 170.

The detailed record of Heywood's many non-dramatic works is not the least valuable section of the Introduction. Deserving of special notice is the discovery in the British Museum of one of his broadsides, "Three Wonders of This Age," hitherto unknown; and the very plausible identification of his "booke called Mistakes, Clinches, Tales, &c." (which John Okes entered in the Stationers' Registers on November 18, 1636), with *A New Book of Mistakes, or Bulls with Tales, and Bulls without Tales, But no lyes by any means*, published by Nicholas Okes (the father of John) in 1637. This pleasant little collection of jests has sometimes been assigned to Robert Chamberlain, but apparently for no good reason. In discussing Heywood's "Epistle," printed at the end of *An Apology for Actors*, Miss Bates says: "It is not evident what it is that Shakespeare, 'to do himselfe right,' had 'since published . . . in his owne name.'" The language of the "Epistle," though awkward, is perfectly clear. The public might suppose that Heywood, in his *Britain's Troy*, had stolen two poems from Shakespeare, and that shortly afterward Shakespeare, "to do himselfe right," had claimed these poems by inserting them in the third edition of *The Passionate Pilgrim*. Since the whole passage is significant in its bearing on Shakespeare, a clear interpretation is imperative.

The text of *A Woman Killed with Kindness* is reproduced from a copy of the second (and best) quarto, 1617, owned by Professor George P. Baker, of Harvard; and the text of *The Fair Maid of the West* is reproduced from a copy of the first (and only) quarto, 1631, in the Barton Collection of the Boston Public Library. So far as one can judge, these texts are reproduced with the proper care, and the more significant variant readings in other editions both ancient and modern have been recorded in footnotes. But one

may complain that no attempt has been made in either case to collate the particular Boston copy selected for reproduction with other copies of the same edition. It would have been desirable to collate these copies with the copies in the British Museum, or in the Bodleian Library, or with both. The value of collating two or more copies of an early edition is well known, and the need in the case of at least one of these plays seems to be clear. For example, Collier, in his edition of *The Fair Maid of the West*, states that in the particular copy he reproduces there is no heading prefixed to the list of persons, yet Miss Bates finds in the Barton copy the heading "Dramatis Personae," and the possibility of other variant readings is at least suggested by her notes on Collier's text.

The absence of a discussion of the dates of composition for the two plays is possibly due to the fact that the Introduction concerns itself with a general study of Heywood. Miss Bates, however, assumes that the date of composition for *The Fair Maid of the West* coincides with the date of publication (see, for example, the note to p. 169, l. 58); but most scholars, with good reason, I think, favor a date nearer to 1604. The question is too important to be thus ignored.

Probably for the same reason no attempt has been made to sketch the history of the plays subsequent to their publication. Yet this is both interesting and important for a full appreciation of the plays, and room for it might have been found somewhere. The history of *The Fair Maid of the West* has been traced by Professor Ross Jewell in *Studies in English Drama*, edited by Allison Gaw, 1917. The history of *A Woman Killed with Kindness* is probably even more interesting. The play was reworked by Victor as *The Fatal Error*, printed in the second volume of his *Miscellanies*, 1776. It has also been several times revived with notable success, for example, in London in 1887 and in New York in 1914.

The Notes are scholarly throughout, and judiciously chosen, though of course one might here and there add a comment. Thus, in the address "To the Reader," prefixed to *The Fair Maid of the West*, Heywood says: "Curteous Reader, my plaies have not beene exposed to the publike view of the world in numerous sheets and a large volume." The allusion is to the publication of Jonson's plays with the title *Workes*. Heywood makes the same complaint in his address "To the Reader," prefixed to *The English Traveller*, 1633: "True it is, that my Playes are not exposed vnto the world in Volumes, to beare the titles of Workes (as others)." Nor was Heywood the only one to gibe at Ben's vanity. From among numerous such passages I may quote two. John Suckling, in "A Session of the Poets," writes:

The first that broke Silence was good old Ben,
Prepar'd before with Canary Wine;
And he told them plainly he deserved the Bayes,
For his were call'd Works, where others were but Plays.

And the author of *Wits Recreations* writes:

Pray tell me, Ben, where doth the mystery lurk,
What others call a play, you call a work.

But, of course, of the making of notes there is no end.

The Bibliography is in two sections, of which the first, labeled "Texts," records all the editions of the two plays. We notice the omission of Professor Neilson's reprint of *A Woman Killed with Kindness* in *The Chief Elizabethan Dramatists*, 1911. The second section, labeled "Biographical and Critical Works," constitutes an invaluable general bibliography of Heywood. A special feature is the inclusion of every known allusion to Heywood before the end of the seventeenth century.

The following items should be added:

1633. *Histrion-Mastix*. William Prynne. [Add "A reference to Heywood, p. 722."]

1636. *Annalia Dubrensia*. [There was also a reprint by E. R. Vyvyan in 1878.]

1832. *Some Account of the English Stage from the Restoration in 1660 to 1830*. John Genest. Bath. [Contains accounts of revivals of Heywood's plays.]

1880. "Documents Relating to the Players at the Red Bull, Clerkenwell, and the Cockpit in Drury Lane, in the Time of James I." J. Greenstreet. [In *The New Shakspere Society Transactions* (1880-86), p. 489. Also in the *Athenæum*, February 21, 1885; and in F. G. Fleay's *A Chronicle History of the London Stage*, 1890.]

1887. "Thomas Heywood, Dramatist." Lionel G. Cresswell. *Book-Lore*, VI, 7.

1896-1904. *Histoire littéraire du peuple anglais*. J. J. Jusserand. Paris.

1904. *Die Italienische Novelle im Englischen Drama von 1600 bis zur Restauration*. Adèle Ott. Zurich. [Discusses the source of *A Woman Killed with Kindness*, and other plays by Heywood.]

1909. *Geschichte des neueren Dramas*. W. Creizenach. Halle. [An English translation by Cécile Hugon, London, 1916.]

1909. *Elizabethan Drama. Notes and Studies*. J. LeGay Brereton. Sydney. [Notes on the texts of Thomas Heywood, pp. 128-41.]

1910. "Gervase Markham, Dramatist." C. W. Wallace. *The Shakespeare Jahrbuch*, XLVI, 345. [Documents relating to a lawsuit in which Heywood is one of the defendants.]

1913. *Englands Parnassus*. Edited by Charles Crawford. Oxford. [Important notes on Heywood, pp. xxxi, 509, 529.]

1917. "Heywood's *Fair Maid of the West*." Ross Jewell. [In *Studies in English Drama* (edited by Allison Gaw, New York), p. 62. This study appeared after Miss Bates's work had gone to the press.]

Let us hope that before long students of the Tudor-Stuart drama will be provided with a complete and definitive edition of the plays of our "prose Shakespeare." Toward the production of such an edition Miss Bates's admirable study will contribute much.

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A Literary Middle English Reader. Edited by ALBERT S. COOK.
Boston: Ginn & Co., 1915. Pp. xxviii+554.

As frankly avowed by the title, this Middle English reader differs from all its predecessors in proposing to furnish a body of texts, not for linguistic, but for literary, study. The object of the editor is to make accessible and intelligible a diversified group of poetical or prose works of each of the chief types of mediaeval vernacular English literature: romances, tales, chronicles, stories of travel, religious and didactic pieces, illustrations of life and manners, translations, lyrics, and plays. The material is classified under these headings, and even under each heading it is not arranged according to dialect or chronology.

In order to reduce to a minimum the apparatus which must intervene between student and text, the linguistic information is reduced to eight pages on pronunciation, inflection, and dialects. There are no linguistic notes, and there is no separate glossary, but the difficult words or forms are defined in footnotes, with a reference number from word to note. The texts on the whole are emended conservatively, and the manuscript readings are given in footnotes. At the head of each selection is the essential information about date, manuscripts, and editions; frequently a statement of problems or discussions; a summary of the whole work (if only an extract is printed); and some characterization of the literary value of the selection. On pages xxvi-xxviii is printed a short but admirably selected list of "Useful Books for the Study of Middle English."

Probably there are no two persons familiar with Middle English literature who would agree on the choice of material for such a volume; and in any event neither adverse criticism nor positive suggestion could now alter the contents. On the whole, the selections give an adequate idea of the kinds of people in England to whom literature in English appealed between 1200 and 1500; a fair view of the diverse forms that that literature assumed; and some knowledge of the skill, and of the lack of it, exhibited by English poets and prose-writers of that period. Chaucer is drawn on rather heavily; Gower is represented; extracts are given from *Sir Gawayne and the Green Knight*, from the *Pearl*, and from *Piers the Plowman*; five plays are printed entire. The book gives us a body of fresh and unhackneyed material, duplicating next to nothing of the contents of other books of the same